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ABSTRACT

This report provides results of Phase I of a project that researched the occupational area of commercial art, established appropriate committees, and conducted task verification. These results are intended to guide development of a program designed to train commercial artists. Section 1 contains general information: purpose of Phase I; description of the occupation, including nature of work, working conditions, and related occupations; direction of the occupation, including employment, training and other qualifications, advancement, job outlook, and earnings; program development committee; areas of concern; and State Technical Committee developmental recommendations. Section 2 presents research findings: accreditation and certification; list of typical job titles; and appropriate trade resources and sources, including references and textbooks, curriculum materials, audiovisuals, trade and professional association journals, safety manuals, safety equipment, sources for competency-based testing materials, and sources of additional information. A preliminary occupational duty and task list is comprised of 16 duties: safety; basic drawings; basic design; lettering, typography; layout and design; mechanics; airbrushing; printmaking; illustration; interior decorating; photography; sign painting; portfolio; producing a comprehensive layout; producing composition; and preparing mechanicals. Other contents include a preliminary tools and equipment list and staff and facilities recommendations. (YLB)

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GEORGIA DEPARTMENT OF TECHNICAL AND
ADULT EDUCATION
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COMMERCIAL ART

PROJECT REPORT

PHASE I

WITH

RESEARCH FINDINGS

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COMMERCIAL ART CONTRACT

PROJECT REPORT

PHASE I

WITH

RESEARCH FINDINGS

Developed by

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and
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Table of Contents

Section One: GENERAL INFORMATION

Purpose of Phase I	2
Description of Occupation	3
Direction of Occupation	5
Program Development Committee	7
Areas of Concern	9
State Technical Committee Developmental Recommendations	10

Section Two: RESEARCH FINDINGS

Accreditation and Certification	12
Typical Job Titles	13
Appropriate Trade Resources	14
Preliminary Occupational Duty and Task List	28
Preliminary Tools and Equipment List	35
Staff and Facilities	37

SECTION ONE

GENERAL INFORMATION

PURPOSE OF PHASE I

Phase I focused on researching the occupation, establishing appropriate committees, and conducting task verification. The results of this phase have provided the basic information required to develop the program standards and guide and set up the committee structure to guide the project.

The program is designed to address the needs of the commercial art field that use or plan to use graduates as commercial artists.

DESCRIPTION OF OCCUPATION

Nature of the Work

Visual artists use an almost limitless variety of methods and materials to communicate ideas, thoughts, and feelings. They may use oils, watercolors, acrylics, pastels, silkscreen, plaster, or any of a number of other media, including computers, to create abstract works or images of objects, people, nature, or events.

Visual artists generally fall into one of two categories -- "fine artists" and "graphic artists" -- depending not so much on the medium, but on the artist's purpose in creating a work of art. Fine artists such as painters, sculptors, and printmakers create art to satisfy their own inner need for self-expression. They are chiefly motivated by the need to depict a feeling or mood, or by a desire to experiment with new art forms and techniques. Graphic artists, however, put their skills and artistic vision at the service of a client.

Graphic artists, whether freelancers or employed by a firm, use a variety of print and film media to create and execute art that meets a client's needs. Graphic designers, for example, may design special packaging and promotional displays for a new product, or a distinctive logo for company stationery and products.

The field of graphic art is not limited to advertising, however. Illustrators, for example, paint or draw pictures for books, magazines, and films. Many do a variety of illustrations, while others specialize in a particular field. For example, editorial artists specialize in illustrations for magazines, record album covers, theater posters, and other publications. This specialty is perhaps the most glamorous graphic art specialty. Medical and scientific illustrators combine an interest in art with knowledge of the biological and physical sciences. They draw illustrations of parts of the human body, or animals and plants. These illustrations are used in medical textbooks and in slide presentations for teaching purposes. Fashion illustrators draw stylish illustrations of the latest fashions in women's and men's clothing.

Some illustrators draw "story boards" for TV commercials. Story boards present TV commercials in a series of scenes in much the same way as a newspaper comic strip tells a story, so that the advertising and the client (the company doing the advertising) can evaluate the effectiveness of proposed commercials. Story boards may also serve as guides to placement of actors and cameras and to other details during the production of commercials.

Cartoonists form another illustration specialty. They draw political who cartoons, newspaper comic strips, and comic books. Some cartoonists work with others who create the idea or story and write the captions. Most cartoonists, however, must have humorous, critical, or dramatic talents in addition to drawing skills.

Animators draw the large series of pictures which, when transferred to film, form the animated cartoons seen in movies and on TV. Animators are employed almost exclusively in the motion picture industry.

Working Conditions

Graphic and fine artists generally work in art studios located either in offices or in their own homes. While their general surroundings are usually well lighted and ventilated, odors from glues, paint, ink, or other materials may be present.

Graphic artists employed by business and art studios generally work 40 hours a week, 5 days a week. Some graphic artists, especially illustrators, are freelancers who do individual projects for those wishing to use their services. While freelancers can set their own hours, much time and effort must be expended on recruiting potential customers and building a reputation for high quality and dependable work.

Related Occupations

Many occupations in the advertising industry, such as account executive or creative director, are closely related to commercial and graphic art and design. Workers in other occupations which apply visual art skills are architects, display workers, floral designers, industrial designers, interior designers, landscape architects, and photographers. The various printing occupations are related to graphic art as is the work of art and design teachers.

DIRECTION OF THE OCCUPATION

Employment

Visual artists held about 176,000 jobs in 1986. About 3 out of 5 were self-employed. Self-employed artists are either graphic artists who freelance, offering their services to advertising agencies, publishing firms, and businesses, or fine artists who earn income when they sell a painting or art work.

Of the artists who were not self-employed, most were graphic artists who worked for advertising agencies, commercial art and reproduction firms, or publishing firms. Others were employed by manufacturing firms, department stores, the motion picture industry, and government agencies.

Visual artists are concentrated in large cities. New York City has by far the largest concentration because it is the center of both advertising and publishing. Boston, Chicago, Los Angeles, and San Francisco also have many artists.

Training, Other Qualifications, and Advancement

In the graphic arts field, demonstrated ability and appropriate training or other qualifications are needed for success. The device used by almost all in the graphic arts field to gain employment or freelance work is the "portfolio," a collection of examples of the artist's best work. Evidence of appropriate talent and flair shown in the portfolio is the most important factor used by art directors and others in deciding whether to hire or contract out work to an artist. In theory, a person with good portfolio but no training or experience could succeed in graphic arts. In reality, assembling a successful portfolio requires skills generally developed in a postsecondary art school - usually in a 4-year program. Generally, an artist is better prepared for a successful career if he or she has such specialized training. For some fields such as scientific and medical illustration, highly specialized training is absolutely essential. A bachelor's degree in fine arts is less useful because it is focused more on art for its own sake than on art for marketing and other purposes. There are many kinds of art schools, some with 2-year associate degree programs, as well as vocational education programs. Some of these provide the technical skills necessary to get an entry level job but may not give the background necessary for advancement.

Persons hired in advertising agencies or graphic arts studios often start with relatively routine work. While doing this work, however, they may observe and practice their skills on the side. Those with talent may advance to assistant art director and then to art director. Others may gain enough skill to succeed as a freelancer or may prefer to specialize in an area such as calligraphy. Many freelancers get started by working part time as a freelancer while continuing to hold a full-time job . Others have enough talent and confidence in their ability to start out as a freelancer immediately after they graduate from art school. Many freelance part time while still in school, an excellent way to develop experience and a portfolio of published work.

Training Other Qualifications, and Advancement, (continued)

The freelancer develops a set of clients who regularly contract for work at good rates. Some successful freelancers are widely recognized for their skill in specialties such as children's book illustration or editorial illustration. These freelancers earn high incomes and can pick and choose the type of work they do.

Fine artists and illustrators advance as their work circulates and as they establish a reputation for a particular style. The best artists and illustrators continue to grow in ideas, and their work constantly evolves over time.

Job Outlook

The graphic and fine arts fields have a glamorous and exciting image. Because formal entry qualifications are few, many people with love for drawing and creative ability qualify for entry. As a result, competition for both salaried jobs and freelance work is keen. Freelance work may be hard to come by, especially at first, and many freelancers earn very little until they acquire experience and establish a good reputation.

Employment of visual artists, overall, is expected to grow faster than the average for all occupations through the year 2000. Demand for graphic artists will be strong as producers of information, goods, and services put even more emphasis on visual appeal in product design, advertising, and marketing. Many new jobs will be created in advertising agencies and graphic art studios. Opportunities for fine artists are expected to increase as well, reflecting population growth, rising incomes, and support for the arts on the part of a small but highly educated and affluent segment of the populations.

Competition in both areas is fierce, however. The supply of those seeking entry to this field will continue to exceed requirements in both the graphic and fine arts fields. Nonetheless, graphic arts studios and clients alike are always on the lookout for artists who display outstanding talent, creativity, and style. Talented artists who have developed a mastery of artistic techniques and skills should continue to be in great demand.

Earnings

Median earnings for salaried graphic artists who usually work full time were about $20,000 a year in 1986. The middle 50 percent earned between $15,200 and $26,000 a year.

earnings for self-employed visual artists vary widely. Those struggling to gain experience and a reputation may be forced to charge what amounts to less than the minimum wage for their work. Well-established freelancers and fine artists are able to make a very comfortable living. Self-employed artists do not receive fringe benefits such as paid holidays, sick leave, health insurance, or pension benefits.

The information presented in Description of the Occupation and Direction of the Occupation is adapted from public domain material, originally published in the Occupational Outlook Handbook, Bulletin 2300, by the Bureau of Labor Statistics, U.S. Department of Labor, Washington, D. C. 20212.

COMMERCIAL ART PROGRAM DEVELOPMENT COMMITTEE

Ms. Sunny Aasgaard
Owner-Director
The American Adworks
2328 LaVista Woods Drive
Tucker, GA 30084

Mr. Maxey Andress
EM2 Design
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Suite 201
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Mr. Andy DiMartino
President, Graphics Group
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Building G Suite 101
Atlanta, GA 30328

Mr. Trevor Irvin
Irvin Productions
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Suite Be 101
Atlanta, GA 30307

Mr. Tom Johnson
Art Director, Associate Creative Director
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Mr. Mark Jones
Illustrator
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Atlanta, GA 30307

Mr. Norman Kohn
Norman Kohn and Associates
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Atlanta, GA 30345

Mr. Wayland Moore
Artist-Designer
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Mr. Cary Morgan
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J. Walter Thompson Advertising
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Ms. Sheryl Nelson
Designer-Artist
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Atlanta, GA 30345

Mr. Girish Patel
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Stone Mountain, GA 30087

Mr. Tom Sapp
Creative Director
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Atlanta, GA 30305

Mr. Ron Seichrist
Seichrist and Seichrist
12 Piedmont Center, Suite 402
Atlanta, GA 30305

Mr. John Shipley
Art Director
Tucker-Wayne/Luckie Advertising
230 Peachtree Street N.W., Suite 2700
Atlanta, GA 30303

Mr. Bill Tomassi
Vice-President, Executive Art Director
J.Walter Thompson Advertising
950 East Paces Ferry Road NE
Atlanta, GA 30326

The Commercial Arts Program Development Committee, (continued)

Educators

Mr. Don M. Ballentine
Atlanta Technical Institute
1560 Stewart Ave, SW
Atlanta, GA 30310

Mr. Ray S. Shead
Dekalb Technical Institute
495 North Indian Creek Dr.
Clarkston, GA 30021

AREAS OF CONCERN

The State Technical Committee reached consensus on the following items concerning employees:

a. Employees need to develop interpersonal relations skills in the areas of customer sales and service.

b. Workers should possess basic skills in math, reading, spelling, safety, computers, and physical dexterity.

c. Employees should understand and practice the team approach in the production of Commercial Art products.

d. Employees must be prepared to practice planning, scheduling, and quality control in all phases of commercial art production.

e. Employees should posses the ability to create images by drawing.

f. Employees should be able to create graphic images through the use of electronic media.

g. Employees should be familiar with the printing industry and able to produce reproducible art work.

STATE TECHNICAL COMMITTEE DEVELOPMENTAL RECOMMENDATIONS

1. Diploma degree program to be 6 to 8 quarters in length.
2. The program should include practicum for the development of portfolio work.
3. The program adopt the name Commercial Art.

SECTION TWO

RESEARCH FINDINGS

ACCREDITATION AND CERTIFICATION

The commercial art program must conform to the institutional accreditation requirements of the Southern Association of Colleges and Schools by meeting Commission on Colleges (COC) or Commission on Occupational Education Institutions (COEI) accreditation requirements and must not conflict with the accreditation criteria established by COC or COEI.

TYPICAL JOB TITLES

Phase I research has included an examination of the occupational areas for the Commercial Art field and has revealed 12 job titles for which training may be required. The Dictionary of Occupational Titles code and title are as follows:

141.031-010	ART DIRECTOR (profess. & kin.)
141.061-010	CARTOONIST (print. & pub.)
141.061.010	FASHION ARTIST (ret. tr.)
141.061-018	GRAPHIC DESIGNER (profes. & kin.) layout artist
141.061-022	ILLUSTRATOR (profess. & kin.) artist; commercial artist; graphic artist
141.061-026	ILLUSTRATOR, MEDICAL AND SCIENTIFIC (profess. & kin.) artist, scientific
141.061-030	ILLUSTRATOR, SET (motion pic.; radio & tv broad.) sketch maker
141.081-014	COMMERCIAL DESIGNER (profess. & kin.)
970.381-026	PAINTER, SIGN (any ind.) letterer
970.661-014	LETTERER (profess. & kin.) commercial artist, lettering
970.664-010	PAINTER HELPER, SIGN (any ind.)
970.681-014	COLORER (print& pub.)

APPROPRIATE TRADE RESOURCES

References and Textbooks

Adams, J. M., Faux, D. D., & Riebex, L. V. (1988). *Printing technology* (3rd. ed.). Albany, NY: Delmar.

Asher-Gallant. (1987). *Ready-art portfolio - Humor in the workplace.* Westbury, NY: Author.

Asher-Gallant. (1987). *Ready-art portfolio - Motivation and achievement headings and illustrations.* Westbury, NY: Author.

Bockus, W. H. (1986). *Advertising graphics* (4th ed.). New York: Macmillan.

Broekhuizen, R. J. (1988). *Graphic communications* (3rd ed.). Mission Hills, CA: Glencoe.

Cardamone, T. (1981). *Advertising agency and studio skills: A guide to the preparation of art and mechanicals for production.* (3rd ed.). New York: Watson-Guptill.

Davis, E. G. (1984). *Customer relations for technicians.* New York: McGraw-Hill.

Davis, S. P. (1987). *The graphic artist's guide to marketing and self-promotion.* Cincinnati, OH: North Light Books.

Dennis, E. A. (1985). *Applied photography.* Albany, NY: Delmar.

Dennis, E. A. & Jenkins, J. D. (1983). *Comprehensive graphic arts* (2nd ed.). Mission Hills, CA: Glencoe.

Gluck, F. (1979). *Modern publicity, Vol. 48.* New York: Macmillan.

Hageney, W. (1987). *Computergraphic I.* New York: Robert Silver.

Hageney, W. (1987). *Design and light.* New York: Robert Silver.

Hageney, W. (1987). *Ethno-Graphic, Vol.2* New York: Robert Silver.

Hageney, W. (1987). *Ethno-Graphic, Vol.4* New York: Robert Silver.

Hageney, W. (1987). *Japan designs.* New York: Robert Silver.

Halstead, J. N. (1985). *Modern ornament and design.* Cincinnati, OH: Signs of Times.

Haskett, M. S. (1984). *Design your own logo: A step-by-step guide for businesses, organizations, and individuals.* Blue Ridge Summit, PA: Tab Books.

References and Textbooks, Continued

Heller, S. & Chwast, S. (1987). *Design career: A handbook for illustrators and graphic designers.* New York: Van Nos Reinhold.

Hird, K. F. (1982). *Understanding graphic arts.* Albany, NY: Delmar.

Hird, K. (1981). *Introduction to photo - offset lithography.* Mission Hills, CA: Glencoe.

Hornung, C. P. (1956). *Handbook of early advertising art, Vol. 1 and 2.* New York: Dover.

Jones, S. R. (1978). *Art and publicity: Fine printing and design.* Denver, CO: Arden.

Kagy, F. D., & Adams, M. (1983). *Graphic arts photography.* Albany, NY: Delmar.

Karshitz, J. R. (1984). *Graphic arts technology.* Albany, NY: Delmar.

Lovell, R. P., Zwahlen, F. C. Jr., & Folts, J. A. (1987). *Handbook of photography* (2nd ed.). Albany, NY: Delmar.

Ludlow, N. H. (1981). *Clip book number fourteen: Disabled people at work and play.* Rochesfer, NY: Author.

Ludlow, N. H. (1981). *Clip book number thirteen: The people and things we live with.* Rochesfer, NY: Author.

Marquand, E. (1981). *How to prepare your portfolio: A guide for students and professionals.* New York: Art Direction.

Menten, T. (1975). Advertising art in the art deco style. New York: Dover.

Mori, T. (1984). *Perspective rendering for commercial design: exterior.* New York: Van Nos Reinhold.

Morris, J. (1984). *Guide to photography.* Mission Hills, CA: Glencoe.

Roth, L. (1983). *Display design: An introduction to the art of window display.* Englewood Cliffs, NJ: Prentice-Hall.

Ruggles, P. K. (1985). *Printing estimating: Principles and practice* (2nd ed.). Albany, NY: Delmar.

Schad, T. & Shapiro, I. (1983). *Corporate showcase,* Vol. 2. New York: American showcase.

Schlemmer, R. M. (1984). *Handbook of advertising art production* (3rd ed.). Englewood Cliffs, NJ: Prentice-Hall.

References and Textbooks, Continued

Silver, G. A. (1981). *Graphic layout and design.* Albany, NY: Delmar.

Snyder, J. (1986). *The new commercial artist's handbook.* New York: Watson-Guptill.

Spence, W. P., and Vequist, D. G. (1980). *Graphic reproduction.* Mission Hills, CA: Glencoe.

V-TECS. (1982). *Still photographer:A catalog of tasks, performance objectives, performance guides, tools, and equipment.* Atlanta, GA: Vocational-Technical Education Consortium of States.

V-TECS. (1979). *Advertising artist.* Atlanta, GA: Vocational-Technical Education Consortium of States.

V-TECS. (1982). *Photo laboratory: A catalog of tasks, performance objectives, performance guides, tools, and equipment.* Atlanta, GA: Vocational-Technical Education Consortium of States.

Vexmeersch, M .L. F., & Southwick, C. E. (1983). *Practical problems in mathematics for graphic arts.* Albany, NY: Delmar.

Walker, J. R. (1986). *Graphic arts fundamentals.* South Holland, IL: Goodheart-Wilcox.

Walker R. J., & Walker R. E. (1987). *Exploring photography.* South Holland, IL: Goodheart-Wilcox.

Curriculum Materials

Source: Mid-America Vocational
Curriculum Consortium
1500 West Seventh Ave.
Stillwater, OK 74074-4364

Format: Teacher's Guide and Student Manual

Title: Graphic Arts, Book One: Orientation, Composition, and Paste-up (1981)

APPROPRIATE TRADE RESOURCES

Audiovisuals

The Following materials are available from:

Mid-American Vocational Curriculum Consortium
1500 West Seventh Avenue
Stillwater, OK 74074-4364

Format: Slice/tape (Supports instructional materials from same source)

Graphic Arts, Book I

Shop Safety
Photo - Offset Theory
Typography
Design Principles
Paste - up Principles and Procedures
Composition - Overview and Format
Typesetting Procedures
Proofs, Proof Reading, and Corrections

APPROPRIATE TRADE RESOURCES

Audiovisuals

The following materials are available from:

Glencoe Publishing Company
15319 Chatsworth Street
Mission Hills, CA 91345
1-800-257-5755

Format: Filmstrip with audio cassette (supplements Text: Graphic Communication).

Overview of Graphic Communications
Graphic Arts Design
Photocomposition
Developing a Mechanical
Line Photography
Halftone Photography
Screen Process Printing
Screen Process Printing: Photographic techniques

APPROPRIATE TRADE RESOURCES

Audiovisuals

The following materials are available from:

Vocational Media Associates
Box 1050
Mount Kisco, NY 10549-0050
1-800-431-1242

Format: Filmstrip-on-Video, or Sound Slides

Titles:
- How to Develop Film
- How to Print and Enlarge
- Effective Darkroom Techniques

Format: Filmstrip (number)

Titles:
- History of Type (2)
- The Language of Type (2)
- Principles of Graphic Design (4)
- Basic Commercial Art Skills (6)
- Careers in Graphic Arts (2)
- People Who Create Art (4)

Format: Sound Slides

Titles:
- The Beginnings of Photographic Composition
- Basic Picture-Taking Techniques
- Film: How it Works
- Color Printing from Color Negatives

APPROPRIATE TRADE RESOURCES

Audiovisuals

The following materials are available from:

American Association for Vocational Instructional Materials
120 Driftmeir Engineering Center
Athens, GA 30602
1-800-228-4689

Format: Video

Titles: DESKTOP DESIGN: An introduction to basic electronics
PASTE-UP: Pre-press fundamentals for professional production
CALLIGRAPHY: Learning the art of beautiful writing

APPROPRIATE TRADE RESOURCES

Journals

The following trade and/or professional associations produce publications of interest to this occupational area:

Title: QP Outlook
Source: National Association of Guide Printers
111 E. Wacker Dr., Suite 600
Chicago, IL 60601
(312)644-6610

Title: Newsline
Source: National Composition Association
1730 N. Lynn St.
Arlington, VA 22209
(703)841-8165

Title: The Capital letter (and others)
Source: Printing Industries of America
1730 N. Lynn St.
Arlington, VA 22209

Title: The Tabloid
Source: Screen Printing Association International
10015 Main St.
Fairfax,VA (703)385-13335

Title: Review of the Graphic Arts
Source: International Association of Printing House Craftsmen
7599 Kenwood Rd.
Cincinnati, OH 45236
(513)891-0611

Title: Views
Source: Master Printers of America
1730 N. Lynn St.
Arlington, VA 22209
(703)841-8130

Title: Tips
Source: National Association of Litho Clubs
Box 1258
Clifton, NJ 07012
(201)777-67

Journals, continued

Title: The Printing Manager
Source: National Association of Printers and Lithographers
780 Palisade Ave.
Teaneck, NJ 07666
(201)342-0700

Title: AIGA Journal of Graphic Design
Source: America Institute of Graphic Arts
1059 Third Ave.
New York, NY 10021

Title: Flexographic Technical Journal
Source: Flexographic Technical Association
900 Marcoui Ave.
Ron Kon Koma, NY 11779
(516)737-6020

Title: Graphic Arts Abstracts
Source: Graphic Arts Technical Foundation
4615 Forbes Ave.
Pittsburgh, PA 15213
(412)621-6941

Title: Bulletin
Source: Society of Typographic Arts
23 E. Ontario, Suite 500
Chicago, IL 60611
(312)787-2018

APPROPRIATE TRADE RESOURCES

Safety Manuals

Bartsch, J.H. (1987). *School materials safety manual.* Schenectady, NY: Genium Publishing Co.

NIOSH, (1981). *Work practices guide for manual lifting.* Cincinnati, OH: National Institute for Occupational Safety and Health,

Safety Equipment

Michigan First Aid and Safety Co.
22900 E. Industrial Dr.
St. Clair Shores, MI 48080
1-800-221-9222
FAX (313)774-60

APPROPRIATE TRADE RESOURCES

Sources for Competency-Based Testing Materials

Test Materials References

Lewis, M. V., & Martin, S. C. (1986). *Measures of occupationally specific and nonoccupational specific knowledge and skills: a compendium.* Columbus, OH: The National Center for Research in Vocational Education, The Ohio State University.

Norton, R. E., & Others, (1988). *Competency-based testing for occupational students: A resource guide.* Athens, GA: American Association for Vocational Instructional Materials.

Competency-Based Testing Materials

Area: Commercial Art

Source: National Occupational Competency Testing Institute (NOCTI),
Ferris State College
318 Johnson Hall
Big Rapids, Michigan 49307
(616)796-4695

Area: Commercial Art

Source: The Instructional Materials Laboratory
The Ohio State University
842 West Goodale Boulevard
Columbus, Ohio 43212

Area: Commercial and Advertising Art

Source: National Learning
212 Michael Dr.
Soysset
1-800-645-6337

APPROPRIATE TRADE RESOURCES

National Network for Curriculum Coordination
in Vocational & Technical Education

For information on postsecondary materials contact:

Ms. Patt Stonehouse
Acting Director of Instructional Services
Georgia Department of Technical
and Adult Education
Suite 660 South Tower
One CNN Center
Atlanta, GA 30303-2705
(404) 656-6714

APPROPRIATE TRADE RESOURCES

Sources of Additional Information

For additional information on careers in the graphic arts, write to:

The Graphic Artists Guild
11 West 20th Street
New York, NY 10011.

For information on careers in illustration, contact:

The society of Illustration
128 East 63rd Street
New York, NY 10021

PRELIMINARY OCCUPATIONAL DUTY AND TASK LIST

DUTY A: SAFETY

A01 Apply shop safety rules.
A02 Apply personal safety rules.
A03 Apply fire safety rules.
A04 Apply electrical safety rules and procedures.
A05 _____
A06 _____
A07 _____

DUTY B: BASIC DRAWINGS - BLACK and WHITE TECHNIQUES

B01 Draw three cubes showing a different perspective for each.
B02 Draw three basic forms using perspective fundamentals (e.g. TV, table, pencil, filing cabinet).
B03 Prepare two drawings using negative space.
B04 Draw these objects (e.g. human hand, a tool, paper sack, pine cone, a flower using contour lines).
B05 Draw a still life using light and shade.
B06 Draw a still life using charcoal.
B07 Draw a landscape in black and white.
B08 Draw the human body in two natural positions.
B09 Draw the human figure in motion.
B10 Draw the human figure in proportion using contour lines.
B11 Draw and shade the human figure.
B12 Prepare a pen and ink drawing (student's discretion as to subject).
B13 Draw with wash using half tones.
B14 Prepare three drawings illustrating ancient and classical architecture.
B15 Illustrate the three orders of Roman Columns by pen and ink drawings.
B16 Prepare pencil drawings illustrating modern architecture (use Roman classicism, Style of 1800, and Modern).
B17 Design and illustrate the exterior of a house.
B18 _____
B19 _____
B20 _____

DUTY C: BASIC DESIGN

C01 Identify and use the elements of design in creating art designs.
C02 Identify and use the principles of design in creating art design.
C03 Create art designs by applying compositional proportions of the Golden Mean.
C04 Identify and use value in creating art designs.
C05 Do several exercises in color using Munsell Color Wheel.
C06 Identify and use value-chords in creating art design.
C07 Identify and use color-chords in creating art design.
C08 Create a comprehensive advertising layout for a common food product using the design theme of repetition, formal balance and unity.

C09 Create a comprehensive layout for a poster to advertise an entertainment or public service function using the design theme of contrast, dominance, informal balance and unity.

C10 Create a modern heraldic design for (1) a personal logo or trademark or (2) other company/corporation logo or trademark or (3) a public service (i.e. zoo, symphony orchestra).

C11 Create a comprehensive layout of a record cover using the design theme of harmony, graduation, formal balance and unity.

C12 _____

C13 _____

C14 _____

DUTY D: LETTERING, TYPOGRAPHY

D01 Hand letter letters in proportion and size from Roman, Gothic and Decorative type face styles.

D02 Hand letter letters in condensed, expanded or Italic form

D03 Letter-space and work space letters.

D04 Construct Roman type face styles.

D05 Construct Gothic type face styles.

D06 Construct Decorative type face styles.

D07 Sketch variations of letters.

D08 Type a manuscript for copy fitting.

D09 Proofread and "spec" (specify) manuscript.

D10 "Spec" (specify) copy to fit allotted span.

D11 _____

D12 _____

D13 _____

DUTY E: LAYOUT AND DESIGN

E01 Create improved advertising layouts by analyzing layouts from current periodicals.

E02 Create a trademark or logotype (logo) for a real company (student's discretion).

E03 Design a direct mail and handout advertising brochure, two-fold in full color.

E04 Design a full-page travel ad for a national magazine in full color.

E05 Design an outdoor billboard, in proportion, using dull color and mixed media.

E06 Design a black and white newspaper advertisement for a food condiment.

E07 Create a silk screen design suitable for printing on T-shirts and/or sweat shirts.

E08 Silk screen a decorative car tag with a pleasing composition.

E09 Create an illustration of a classic automobile in full color of a piece of machinery using an airbrush (for rendering).

E10 Create a technical illustration in full color of a piece of machinery using an airbrush (for rendering).

E11 Create a package design for a preselect product including construction of the actual package (box).

E12 Create a suitable design for office/stationery items (e.g. letterhead, forms, business cards, envelopes, etc.).

E13 _____

E14 _____

E15 _____

DUTY F: MECHANICS

F01 Make a simple paste-up according to instructor's specifications.
F02 Proofread a galley proof using a proofreader's marks.
F03 Make a rough layout and demonstrate point systems (to instructor's specifications).
F04 Make a simple past-up and "mount" several type specimens to determine typeface legibility.
F05 Make a rough layout and "mount" several type specimens for identification of common type sizes.
F06 Make a rough layout to demonstrate factors in selecting typefaces (e.g. legibility, color, and weight).
F07 Prepare a color separation (overlay) to be used on a simulated color plate (specifications from instructor).
F08 Prepare a market display advertisement using a head portrait to adopt a meaningful ad for a facial product (e.g. after shave, perfume, mouthwash, toothpaste, curlers).
F09 _____
F10 _____
F11 _____

DUTY G: AIRBRUSHING

G01 Clean the airbrush (after use with water base paints) following recommended cleaning procedures.
G02 Prepare a frisket using handmade (unprepared) frisket paper.
G03 Cut and place frisket paper (mask) over drawing.
G04 Using an airbrush produce a flat and graded wash that matches the drawing.
G05 Using an airbrush (and by following penciled in patterns) airpaint various width lines and various sized dots.
G06 Airpaint a graduated tone chart consisting of eight tomes ranging from (1) white to (2) black.
G07 Airpaint two pyramidal forms; one subtle metal finish, the other high metallic gloss.
G08 Airpaint a cube form using three graduated tones from tone chart.
G09 Using a pencil drawing of a cylinder, airpaint cylinder form according to graduated tone chart.
G10 Using a pencil drawing of a cube, airpaint conical form according to graduated tone chart.
G11 _____
G12 _____
G13 _____

DUTY H: PRINTMAKING

H01 Convert a linear design to a relief block suitable for printing.
H02 Prepare a relief block to a state of printing readiness.
H03 Make a fine print run from a relief block.
H04 Clean a recently used relief block and ready it for storage.
H05 Prepare a silkscreen frame ready to accept a stencil.

H06 Prepare a glue stencil for serigraphy ready for printing.
H07 Prepare a cut film stencil for one-color design.
H08 Prepare a silkscreen ink mixture for printing.
H09 Make a five print run of a one-color design.
H10 Clean a recently used silscreen and ready it for storage.
H11 _____
H12 _____
H13 _____

DUTY I: ILLUSTRATION - COLOR TECHNIQUES

I01 Create a geometric shaped dill-colored illustration, using opaque paint or cut out construction paper glue downs.
I02 Create a realistic abstract form (ambiguous design) by drawing, coloring and cutting out the carious shapes; then mounting them in their new locations.
I03 Create a collage composition from a compilation of assorted cut outs in a collage.
I04 Illustrate a 500 word story from a compilation of assorted cut outs in a collage.
I05 Illustrate a child's storybook from a 150 word story (Complete into a Book Publishing Firm).
I06 Illustrate jacket cover for a book, record jacket, or stereo tape cover (student's discretion).
I07 Construct a color wheel, distinctly separating the various hues.
I08 Construct color chart depicting color theory and harmony.
I09 Paint with transparent water color (e.g. moist cakes, casein tubes, or acrylic) a drawer illustration.
I10 Paint a permanent opaque painting on a wooden board using egg tempera (original drawing should be selected from Renaissance "style").
I11 Paint a permanent oil painting from an original sketch.
I12 Depict an appropriate ninth century style illustration using hot wax technique (encaustic painting).
I13 Execute the likeness of various faces in carious mediums depicting sex, ethnic and age.
I14 Create a proportional likeness portrait using charcoal and white chalk.
I15 Draw a true likeness using a variety of pencils.
I16 Draw a true proportioned near life size portrait of a small child using pastel chalk and pastel paper.
I17 Draw a true proportioned elderly person texturing the shadow areas with India ink.
I18 Draw an ink line portrait of an adult (either sex) age 20-60 (wash-line technique).
I19 _____
I20 _____
I21 _____

DUTY J: INTERIOR DECORATING - FASHION DESIGN and DISPLAY

J01 Create fabric sampler using labeled grids for a variety of mediums to complement specific fabrics.
J02 Draw the six (6) basic folds of clothing and fabric in relationship to the drapery.
J03 Create, design and execute a colored wardrobe.

J04 Create a miniature fashion display executed in a box to depict a store display (diorama).
J05 Design a fashion layout ad using a shoe as a subject.
J06 Create an ink/chalk rendering of an elongated female subject.
J07 Create a wash/line rendering of a male subject.
J08 Create an ambiguous composition for a layout ad for a fashion figure (either sex).
J09 Develope an action-collage-type layout tracing with pencils and ink.
J10 Create a split unit poster depicting action.
J11 Create an ad for a local department store depicting TEEN SCHOOL CLOTHES for "Back to School".
J12 Execute several drawings in anatomical proportion depicting different poses, actions, sexes, ages, etc.
J13 Sketch five (5) minute Quickie Watercolor Sketches to illustrate sports action figures or unique poses.
J14 Complete an opaque color rendering of exaggerated chroma and values to compensate for photo loss in color reproduction.
J15 Construct in ink to architectural specifications a floor plan.
J16 Draw a room in one and in two point perspective.
J17 Draw, to perspective, a chosen series of 15 well known furniture pieces.
J18 _____
J19 _____
J20 _____

DUTY K: PHOTOGRAPHY

K01 Find the correct exposure settings for an average studio set up.
K02 Load 35mm film into a daylight developing tank.
K03 Set up chemicals for processing black and white film.
K04 Process film to produce standard negatives.
K05 Set up chemical trays for print processing.
K06 Process exposed printing paper.
K07 Print a proof sheet for a roll of 35mm black and white film.
K08 Make a test print and determine correct exposure time for an enlargement print.
K09 Compose and print an enlargement print.
K10 _____
K11 _____
K12 _____

DUTY L: SIGN PAINTING

L01 Construct squares and rectangles on large surface having no parallel reference lines.
L02 Layout and print a banner, using show card colors and casual script.
L03 Layout and print cards using show card colors and casual script.
L04 Layout and letter a trunk using a ounce pattern.
L05 Layout and letter a window with gold bronze.
L06 _____
L07 _____
L08 _____

DUTY M: PORTFOLIO

M01 Write a resume' using personal information.
M02 Letter freehand both letters and numerals.
M03 Draw two (2) black and white drawings (student's discretion of subject and medium).
M04 Produce a color design (student's discretion of medium and idea of execution).
M05 Produce a brochure for the current commercial art program.
M06 Construct a package in color using type lifts.
M07 _____.
M08 _____
M09 _____

DUTY N: PRODUCING A COMPREHENSIVE LAYOUT

N01 Design a logo.
N02 Design a rough format.
N03 Design artwork and placement of poster elements (2-color).
N04 Estimate job costs.
N05 Make dummy layout of multipage printed product for signature specifications (imposition).
N06 Mark color or colors to be used.
N07 Mark percentage of enlargements or reductions required on photographs.
N08 Mark copy for typesetting.
N09 Prepare purchase requisitions for needed supplies.
N10 Revise layout to customer specifications.
N11 _____
N12 _____
N13 _____

DUTY O: PRODUCING COMPOSITION

O01 Make headlines with display phototypositor.
O02 Strip changes and corrections into flat.
O03 Mark composition for corrections.
O04 _____
O05 _____
O06 _____

DUTY P: PREPARING MECHANICALS

P01 Add registration marks and trim marks.
P02 Apply border tapes.
P03 Apply dry-transfer letters (press type).
P04 Apply dry-transfer screen tints and shading film.
P05 Attach artwork to mechanical.
P06 Crop and size photographs.
P07 Cut outlines of artwork in masking film (Rubylith).
P08 Cut panels for halftones and reverses.
P09 Draw reference and centering lines on masking sheets.

P10 Draw final artwork and any hand lettering (calligraphy).
P11 Draw up base sheet (flat) for final paste up.
P12 Expose photographs using contact halftone screens.
P13 Locate and paste up clip art.
P14 Make line enlargements/reductions using graphic arts camera and processor.
P15 Prepare tissue overlays.
P16 Opaque photostat imperfections.
P17 Paste up type matter in position on base sheet (Flat).
P18 Position and secure protective tissue.
P19 Position and secure overlay.
P20 Proof all proportions and sizes with job specifications.
P21 Proof camera-ready copy for photo reproduction quality.
P22 Proof mechanical flat against copy and dummy layout.
P23 Retouch existing photographs (black and white).

PRELIMINARY TOOLS AND EQUIPMENT LIST

Acetate, Frosted
Acetate, Clear
Air Brush
Burnisher for "Press Type"
Camera Lucy
Compass (Dividers)
Composer, Electronic or Computer Type
Desk Lamp
Drafting Triangles
Drawing Pencils
Drawing Board
Flexible Ruler
Fluro Ink
Fluro Lamp
French Curves
Haberule (Type Gauge)
Headliner Machine
Illustration Board
Ink, India
Ink, Colored
Kneaded Eraser
Light Table
Linotype Machine
Loop (Printers Magnifying Glass)
Markers, Color
Markers, Shades of Gray
Mylar
Non-photo Blue Pen/Pencil
Paint Brushes
Paint, Disigners Colors
Paint, Acrylic
Paper Cutter
Paper, Tissue
Paper, Layout Format
Paper, Board
Paper, Visual
Paper Samples
Paper, Vellum
Paper, Bond
Paper Clips
Parallel Bar
Pica Ruler
PMS Book (Pantone Matching System)
PMT Processor
PMT Camera
Press Type
Proportion Wheel (Circular Proportional Wheel)

Tools and Equipment continued

Reducing Glass
Technical Pens

STAFF

It is anticipated that the program standards and the program guide developed as a result of this project will not change present staffing levels and certification requirements.

FACILITIES

The State Technical Committee members recommended that facilities be maintained in accordance with or exceed industry standards for the commercial artist field and those established in the Institutional Standards and General Program Standards.

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